

## RECITAL BY MISS ATHEY.

An interesting program has been arranged for the fifteenth organ recital by Miss Edith B. Athey at the Central High School Tuesday night, 8 o'clock. The program will include: "Athy will play Rollins' Andante."

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H. SHEERS, Mgr.  
JEROME H. REMICK & Co., Props.Young Roman Singer  
Makes Victor Debut  
In "Carmen" Feature

Forty-five years ago, Georges Bizet, the composer, died of a broken heart, believing that his latest opera, "Carmen," had failed. Today, "Carmen" is probably the most popular of all operas, its music being sung and played throughout the world. The role of the Cigarette Girl has been sung by many famous artists, including Calve and Farrar. Recently, there came to this country, almost unheralded, a young Roman singer, Gabriella Benazzoni, who is reputed to be the greatest mezzo-contralto of Italy. Signorina Benazzoni has joined the staff of Victor artists, and for her first recording sings the famous "Habanera" (Love Is Like a Wood Bird) from "Carmen." She reveals in this record a voice of extraordinary compass, volume and quality. The "Habanera" song portrays the tragic things to follow, and this new artist sings it in such a manner that you feel, though you cannot see, them lurking in the background.

Few persons journeying in distant places have not felt at times a yearning to return to the spot that once was home. "Duna" is the song of an aged seafarer who is hungry to behold once more the little town of Duna, where he had lived as a child. Reinald Werrenrath has chosen it for his latest Victor record. The song has a simple, rhythmic strain, ushered in by rich, deep and tender orchestral harmonies. Rolling on amid plangent harp-strings is a steady rhythm, almost like the lapping of quiet waves against the side of a vessel. The orchestral close resembles the parting breath of a sweet, strong wind off the open sea.

Most music-lovers know Mendelssohn's "Spring Song," but not so many are familiar with his "Cradle Song," equally as lovely, which Mischa Elman has arranged for the violin and plays on a new Victor Record. Elman has put some of his own genius into the song and given it an added beauty that the composer, who loved the violin, would have been first to recognize and applaud. He has introduced in it a wonderful subdued cadenza which expresses the feeling of the cradle song with as much truth as the slow, tender theme of the composer. This is truly a delightful record.

Since Americans have come to understand and love the music of the great symphonies, they are beginning to demand it as part of their daily life. The really great symphonies are few. Mozart wrote three of them, his "Symphony in G Minor" being the best-loved and perhaps the greatest of the three. The Philadelphia Orchestra, on a new Victor record, plays the minuet from this symphony. Under the masterful baton of Stokowski, all the lightness, grace and delicate lyrical beauty of the minuet are brought out without any sacrifice of its powerful swinging rhythm and deep-toned harmonies.

Galli-Curci Sings Old English Song. Shakespeare wrote the words of "To, Hear the Gentle Lark," and Sir Henry Bishop the music. Galli-Curci, Italian to the core, sings it in English on a new Victor record in a way that makes one stop and listen with delight. It is hard to say which to admire most—her charming English, or her superb singing art, with its truly Italian gift of adding the most startling embellishments to a song already difficult. But one does not feel the difficulty of the song—only its joyousness, which is not surpassed by anything in the world of music. To those who associate the "coloratura" air with the tragedies of the older operas, here, indeed, will be a revelation of joy.

Touraine, with its castles and chateaux, its crumbling cathedrals and its sleepy rivers, is verily the land where romance has lived and never died. "Chanson de la Touraine" (song of Touraine) expresses this spirit, as it sings of the blue skies, the tall standing grain, the flowers, the butterflies and the damsels of a land which is in truth an earthly Paradise. De Gogorza has chosen it for his latest Victor record. There are moments of exquisite harmony, like the tones of an organ heard through the growling air of a Sabbath morn. At the end the voice rings forth with pride, "C'est mon pays"—it is my country!

Lovers of Mable Garrison's exquisite soprano voice will find great delight in her singing of "Call Me Thine Own" on a Victor record just out. It is a love song repeating over and over one phrase as pure and sweet as a lily. The song is from an old opera, "L'Eclair," forgotten, perhaps, except among close students of the world's music, but Miss Garrison brings it to light again with all the charm of newness added to its original beauty.

The memorizing of beautiful melodies should begin very early in life. The splendid memory contests being held in the schools of many large cities is an excellent move in the right direction. The enriching experience of learning to know these melodies, however, should become a part of the home life of every child. The Victor people got out such records from time to time, the latest one containing four numbers—"How Lovely are the Messengers," "See, the Conquering Hero Comes," "If With All Your Heart," and "Pastoral Symphony." All four selections are from well-known oratorios.

There are songs based on certain human sentiments that everybody can understand. One of these is "Daddy, You've Been a Mother to Me," sung by Henry Burr on a new Victor Record. It tells of one of those "quiet tragedies" where a father has attempted to fill the place left vacant in a child's life by the death of the mother. The song is in slow, wailing time with a melodious refrain. On the reverse side of the record is "Just Like the Rose," sung by Charles Harrison. It is an engaging ragtime song with habanera-rhythms and curious "chromatic" harmonies.

Edward Johnson, who recently returned to this country after winning fame as an operatic artist, proves himself also to be a great singer of concert and popular songs. On a new Victor Record just out, Johnson sings "Sunrise and You," a simple lyric ballad, but filled with lofty sentiment. It is a song of love—not at twilight, but at break of day, the place and time for youth and high hopes. Mr. Johnson has taken the song and added to it generously of his own personality—strong, manly and whole-some. The song is given a beautiful, rich orchestral setting which includes, in its second stanza, a lovely violin obbligato.

When an artist performs on his instrument so well that one thinks not of the player but solely of his music, he has accomplished the greatest thing any artist may hope for. This can be said of Hans Kindler, violinist of the Philadelphia Orchestra, in his playing of "Fond Recollections" on a new Victor Record. There is a touch of sadness in the composition which the cello expresses in a ballad-like melody of exquisite, rich, and clinging beauty, in which a multitude of images and fragments of the "days that have been" seem blended. There is a chorale-like verse for the orchestra, the deep and tender voice of the cello being stilled for the moment, as though memory became too strong for speech.

This is a profoundly beautiful record. Miss Esther Walker's first serious contribution to Victor Record music is her singing of "How Sorry You'll Be: Wait'll You See." It is the song of a woman whose affection and endurance has been strained to the limit, and who, in bidding farewell to the man she has loved, warns him never to come back. The melody is simple and catchy. On the reverse side of the record Billy Murray sings "He Went in Like a Lion and Came Out Like a Lamb."

Two love songs—but, oh, how different!—appear on one of the new Victor Records for May. "Hiawatha's Melody of Love," sung by the Sterling Trio, is of love's constancy, expressed in splendid ringing harmonies. The other song, "I'm Always Falling in Love With the Other Fellow's Girl," sung by Elliott Shaw, is the declaration of a young fellow who can't help "falling" for every new and pretty face. The song is as good as a problem play, and a whole lot more intelligible.

Two other songs of the "tender passion" appear on another new Victor Record. They are: "Hand in Hand Again," sung by Charles Campbell, and "Honey, Burr, and 'All That I Want Is You,'" sung by Charles Hart. The former is written in answer to the song, "Till We Meet Again," when the anguish of separation is over.

New Dance Music. Strange as it may sound, there is nothing more beautifully rhythmic in nature than the slouching gait of a desert camel. "Karavan," a new fox trot, is an attempt to translate the camel's walk into music. It is played on a new Victor Record by Joseph C. Smith's orchestra. "When You Are Alone," also a fox trot, is on the reverse side of the record, and is played by Paul Biese and his Novelty orchestra. Despite some rather grotesque effects, it is a lovely fox trot.

Joseph C. Smith's orchestra has another record this month, containing "Left All Alone Again Blues," a med-

ley fox trot, and "Whose Baby Are You?" a one-step. The former has a persistent ragtime rhythm and an occasional trombone jazz, calculated to drive away the worst case of "blues." "Whose Baby?" introduces "I Love the Ladies—I Love Them All," Irving Berlin wrote a song called "I'll See You & G.U.B.A." The Palace Trio, which includes Rudy Wiedorf, saxophone; Mario Perry, accordion, and J. Russell Robinson, piano, now is introducing it as a medley for fox trot on a new Victor Record. On the other side of the record is "The Crocodile," a fox trot played by the Wiedorf and Wadsworth Quartet.

Regardless as to whether you like opera oratorio, a little music every day will do wonders in soothing ragged nerves and banishing troublesome thoughts. Music may be both tonic and sedative. A Victrola makes it possible to enjoy any kind of music at any time. Persons who do not have a Victrola in the home may enjoy hearing the latest music by visiting any Victor dealers.

## Concerts

## Rubinstein Club.

The Rubinstein Club announces the engagement of Frank La Forge, composer-pianist, and Charles Carver, bass, for its last concert of the season, to be given at the Masonic Auditorium at 8:30 o'clock Tuesday night. As a tribute to the club Mr. La Forge has especially arranged his noted composition, "The Planders Requiem," for women's voices, so that it may be sung by the club choral organization. The composer will be at the piano and Mr. Carver will sing the solo parts. This will be the first presentation of "The Planders Requiem" in this city.

The club also will sing seven choruses, and Mr. Carver's individual program includes two groups of songs, the second group composed of the following songs by La Forge: "Before the Crucifix," "Retreat," and "A Heart Misled," the last dedicated by the composer to Mr. Carver.

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64780 10-in. \$1.00	Sorter Miss You, Frances Alda.	64795 10-in. \$1.00	Kiss Me Again, Mabel Garrison.
88327 12-in. \$1.50	Carmen, (Toreador Song) Pasquale Amato.	74569 12-in. \$1.50	Berceuse from Jocelyn, Lullaby, Alma Gluck.
87180 10-in. \$1.00	Torna a Surriento (Neapolitan Song)	74420 12-in. \$1.50	Carry Me Back to Old Virginny, Alma Gluck.
88480 12-in. \$1.50	La Paloma (The Dove) Lucrezia Bori.	88588 12-in. \$1.50	Wine, Women and Song, Frieda Hempel.
64540 10-in. \$1.00	Last Night, Sophie Braslau.	88288 12-in. \$1.50	Elijah's Rest in the Lord, Louise Homer.
64708 10-in. \$1.00	Sweetest Story Ever told, Sophie Braslau.	88613 12-in. \$1.50	Messiah—He Shall Feed His Flock, Louise Homer.
88085 12-in. \$1.50	Carmen, Habanera, Emma Calve.	74037 12-in. \$1.50	Les Rameaux (The Palms), Giovanni, Marcel Journet.
88127 12-in. \$1.50	Aida—Celeste Aida, Enrico Caruso.	64393 10-in. \$1.00	Tosca—E lucevan le stelle, Martinielli.
88061 12-in. \$1.50	Pagliacci—Vesti la giubba, Enrico Caruso.	64120 10-in. \$1.50	I Hear You Calling Me, John McCormack.
64414 10-in. \$1.00	All Through the Night, Julia Calp.	74438 12-in. \$1.50	Adeste Fideles—Oh Come All Ye Faithful, John McCormack.
64784 10-in. \$1.00	Non e ver (Tis Not True), Emilio De Gogorza.	88074 12-in. \$1.50	Boheme—Mi chiamano Mimì, Nettle Melba.
74421 12-in. \$1.50	Mignon (Kennst du das Land), Emmy Destinn.	88391 12-in. \$1.50	Largo al Tactolom, Nettie Belba.
88467 12-in. \$1.50	Tosca (Love and Music), Emmy Destinn.	88336 12-in. \$1.50	Cry of Rachel, Ernestine Schumann-Heink.
88014 12-in. \$1.50	Elegie—Massenet, Emma Eames.	88191 12-in. \$1.50	St. Paul—But The Lord Is Mindful of His Own, Ernestine Schumann-Heink.
88113 12-in. \$1.50	Madame Butterfly (Come Day He'll Come), Geraldine Farrar.	88029 12-in. \$1.50	Pagliacci, Prologue, Antonio Scotti.
88594 12-in. \$1.50	T'ais—Meditation, Geraldine Farrar.	88141 12-in. \$1.50	Rigoletto—Dearest Name, Marcella Sembrich.
88059 12-in. \$1.50	Tabat Mater—Inflammatus, Johanna Gadschi.	88299 12-in. \$1.50	Lakmé (Bell Song) Luisa Tetrazzini.
74532 12-in. \$1.50	Dinorah (Shadow Song), Amelita Galli-Curci.	64830 10-in. \$1.00	Molly, Reinald Werrenrath.
		74108 12-in. \$1.50	Open The Gates of the Temple, Evan Williams.

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## MUSIC NOTES

The program for the fifteenth of the organ recitals by Miss Edith B. Athey in the Central High School auditorium Tuesday night, at 8 o'clock, follows:

Andante in D. Hollins. To Spring. Grieg; Sortie in F Major, Rogers; Cantabile, Rastale; Overture in E. Cantabile, Rastale; Lefebure-Wely; Marche Nuptiale, Faulkes; Evensong, Johnson.

The recitals, which are free to the public, are given under the auspices of the Central High School Department of the District of Columbia Public Schools.

Harry Waller, violinist, of New York, was assisting soloist at this morning's service of All Souls' Unitarian Church, in the Knickerbocker Theater. Major Tittmann, bass, sang, with Mr. Atwater accompanying at the organ.

The musical numbers included two violin solos, the Andante of Weinawski and Handel's "Larghetto," by Mr. Waller; two bass solos, by Major Tittmann, "The Lord is My Shepherd," Dvorak, and "We Praise The Lord," Bartlett; and three organ numbers by Mr. Atwater, "Hymnus," von Fielitz; "Andante," DuBois, and "Finale," Faulkes.

Alden Pinckel, well-known cellist, will be assisting soloist for May 1.

The Rebew Orchestra, under the direction of H. W. Weber, will give the last of its public rehearsals tomorrow night in the lecture room of the Kellar Memorial Church, Maryland avenue and Ninth street northeast. Miss Florence Keeler, soprano, and John G. Klein, tenor, will be the soloists. All music lovers are invited.

A public service, featured by an unusually effective musical program, will be given at the Church of the Epiphany Tuesday night at 8 o'clock. The musical program is arranged by William Stansfield, dean of the Columbia Chapter of the American Guild of Organists.

Festival Evensong will be sung by the choir, led by Adolf Torovsky, organist and choirmaster. The organ

prelude will be played by John B. Wilson, and the postlude by Miss Edith B. Athey. The service will mark the termination of the tenth season of the activities of the chapter.

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JOSEPH C. SMITH'S ORCHESTRA is well represented with three dance selections—"Left All Alone Again Blues," "Whose Baby Are You?" and "Karavan." PAUL BIESE'S ORCHESTRA has one good one in "When You're Alone."

CAMPBELL, AND BURR come forth with a love song—"Hand in Hand Again," while CHARLES HART sings "All That I Want Is You."

HENRY BURR has the human sentiment well understood in "Daddy, You've Been a Mother to Me," and CHARLES HARRISON is at his best in "Just Like the Rose."

STERLING TRIO chips in with "Hiawatha's Melody of Love" in Mozart's "Symphony in G Minor."

ESTHER WALKER touches the spot with "How Sorry You'll Be" and BILLY MURRAY scores a knockout in "He Went in Like a Lion and Came Out Like a Lamb."

## RED SEAL RECORDS

BESANZONI joins the ranks of Victor Artists with her first record—"Carmen" (Habanera).

DE GORZA has a French opera selection this time called "Chanson de la Touraine." ELMAN takes his violin through Mendelssohn's "Song Without Words."

GALLI-CURCI has springtime in her voice in "To, Hear the Gentle Lark."

GARRISON selects a love song from an old opera—"Call Me Thine Own."

JOHNSON presents his third Victor Record—"Sunrise and You."

KINDLER and his cello echo "Fond Recollections."

PHILADELPHIA ORCHESTRA brings out the real symphonies in Mozart's "Symphony in G Minor."

WERRENRATH has a seafaring song this month in "Duna." Come in today and hear these new Victor Records—don't delay for we have only a limited supply of each record.

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